Course

Specifications

Valid as from the academic year 2019-2020

Repertoire Study of Theatre (A001490)

Course

Specifications

Valid as from the academic year 2019-2020

Course offerings and teaching methods in academic year 2019-2020

Deze cursus is 2-jaarlijks en wordt niet aangeboden

Lecturers in academic year 2019-2020

Driesen, Pauline
LW17 staff member

Persyn, Leonie
LW17 staff member

Stalpaert, Christel
LW17 lecturer-in-charge

Offered in the following programmes in 2019-2020

Dutch
Performing arts, theatre, repertory, canon, performance

This course helps students acquire a historical and critical insight into the repertoire of canonical western modern theatre authors in modernity and in contemporary debates about repertory in the performing arts.

Position of the course

This course offers a historical overview and a critical approach to repertory in the modern and contemporary performing arts. The starting point of this course is the discourse around repertory (and related terms like 'canon' and 'cultural heritage') in the western theatre since the emergence of modernity, in which the historical, philosophical, sociological and ideological foundations of this discourse are discussed. Special attention will be paid to the problematization of the western canon from the perspective of gender, globalization and interculturality. The theater canon will be explored through the crucial and continued tension between historicity (the literary, theatrical and cultural historical context of the written text) and actuality (the literary, theatrical and cultural historical context of the performance) in contemporary, postdramatic adaptations and interpretations of repertory pieces from classical Greek tragedy, and Elizabethan drama (Shakespeare).

Recent developments in theater studies, often inspired by performance studies, suggest that repertory should no longer be approached as a collection of adaptable drama texts, consacrated by culture and society. The interest in repertory in performing arts that are not (primarily) based on texts, like dance, visual theatre and performance art, show the need to rethink the traditional notion of repertory. For example, how is repertory transmitted without text? How do scores, notation systems, director's books or embodiment help to transfer repertory through time? Moreover, theatre makers often use a repertory that is not taken from the theatre canon: they use 'scripts' and 'scenario's' from social, scientific or historical phenomena.

To look into these alternative notions of repertory that exist besides repertory theatre, the following subjects will also be addressed: repertory in (contemporary) dance and music theatre (e.g. Rosas, Les Ballets C de la B); re-enactments of parades in contemporary art (William Kentridge), repertoire and intermediality; repertoire and posthumanism, ...

Initial competences

• To have successfully completed the course History of Modern Theatre or having

Course size (nominal values; actual values may depend on programme)

Credits 5.0 Study time 150 h Contact hrs 50.0 h

Teaching languages

Dutch

Keywords

Performing arts, theatre, repertory, canon, performance

Position of the course

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Contents

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Initial competences

• To have successfully completed the course History of Modern Theatre or having

(Proposal)
acquired the final competences of this course in another way.

• To have knowledge of 20th century European Theatre, its theatre makers, manifestos and their influence on contemporary performing arts.

Final competences
1 To have a historical insight into the repertoire of canonical western theatre authors
2 To be able to situate the canonical western theatre authors in their specific theatrical, literary and cultural-historical context.
3 To have an insight into the dramaturgical principles of a theatre text.
4 To have an insight into alternative forms of repertory (e.g. in dance and performance art).

Conditions for credit contract
Access to this course unit via a credit contract is unrestricted: the student takes into consideration the conditions mentioned in 'Starting Competences'

Conditions for exam contract
Access to this course unit via an exam contract is unrestricted

Teaching methods
Guided self-study, excursion, group work, lecture

Extra information on the teaching methods
• Lecture (30A)
• Excursion (5 B) : Attending three contemporary performances dealing with repertoire (group excursion)
• Guided independent study and group assignment (15B): the guided independent study consists of reading assignments, the preparation and development of a paper that will be evaluated as non-periodical exam
• group assignment:
• Since the academic year 2018-2019 Ivana Müller's artistic Notes-project is implemented in the course 'Repertory Study in Theatre'. The students gather in groups of ‘reading communities’ and, following a set of criteria, they decide themselves on the reading material, which they annotate following the annotation-guidelines stipulated by Ivana Müller. For her Notes-project, Müller was inspired by the 19th-century practice of ‘marginalia’, in which thoughts and critical comments were annotated in the margins of a book for the future reader. Müller re-enacts this practice by inviting people to choose books together, read them, annotate them, and pass them on to each other for further annotation.
• Considering the critical reflection on modern power mechanisms in the construction of the western repertoire, a gender and postcolonial perspective often resonates in the choice of the books, and the annotations. The annotated books are exhibited in the atelier of Vandenhove - Centre for Art & Architecture. As such, the students are also acquainted with a curatorial practice, acquiring not only practical organisational skills, but also reflecting on the precarious practice of publicly exhibiting the private practice of reading and annotating.

Learning materials and price
Syllabus. Estimated cost: 35 EUR.
Reading list (tba).

References

Course content-related study coaching
Gradual preparation for the individual reading and annotation assessment by reflective moments during the lectures and through Minerva. Possibility of feedback with the lecturer on appointment.

Evaluation methods
end-of-term evaluation and continuous assessment

Examination methods in case of periodic evaluation during the first examination period
Written examination with open questions

Examination methods in case of periodic evaluation during the second examination period
Written examination with open questions

Examination methods in case of permanent evaluation
Assignment

Possibilities of retake in case of permanent evaluation
examination during the second examination period is possible

(Proposal)
Extra information on the examination methods

Periodical: exam (50%): statements / open questions that will probe the knowledge from and insight in the material of the lectures.
Non-periodical exam (50%): individual reading- and annotating assignment in group with exhibition.

Calculation of the examination mark

Periodical: exam (50%) and non-periodical: individual assignment (50%)

Facilities for Working Students

1. Possible exemption from educational activities requiring student attendance
2. Possible rescheduling of the examination to a different time in the same academic year
3. Alternative time for feedback is possible

For more information concerning flexible learning: contact the monitoring service of the faculty of Arts and philosophy